

# Julio S. Sagreras

## Guitar Works

48 Early Works &  
Transcriptions



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JULIO S. SAGRERAS

# GUITAR WORKS

GUITAR HERITAGE

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JULIO S. SAGRERAS

# GUITAR WORKS

VOLUME 3

## 48 EARLY SOLOS & TRANSCRIPTIONS

IN REPRINTS OF THE ORIGINAL EDITIONS  
WITH AN INTRODUCTION BY JAIME GUISCAFRE  
AND A CRITICAL COMMENTARY BY MICHEL SAVARY

GUITAR HERITAGE

## JULIO SALVADOR SAGRERAS RAMIREZ

An outstanding feature of classical guitar music of the twentieth century is the prolific outpourings of music written by composers outside Europe. Among these is Julio Sagreras of Argentina who composed some of the most ubiquitous yet enigmatic works of guitar music found in the guitar literature of the present century. Although most of his musical compositions have been neglected, several generations of guitar students from around the world have been taught, or have at least been exposed to, his didactic works, specifically the six volume *Lecciones de Guitarra*. Besides being recognized as one of the most commonly used collections of guitar music in music curricula in the world, they represent a culmination of musical styles and pedagogy of the first half of this century. This was funnelled through the Argentinian classical guitar tradition, whose composer-guitarists created a vast body of guitar music synthesizing their *criollo* (traditional music) styles and forms to European music.

Julio Sagreras' *Lecciones* are highly valuable for their careful and calculated integration of technique and musical development presented in a progressive fashion. They achieved a level of intrinsic beauty which is rare in the field of didactic literature. For the student who wishes to understand the intricacies and nuances of South American guitar music they provide a source of musical forms, techniques and rhythms that can be ultimately developed into a solid foundation, for the continued study and performance of that particular genre. For these reasons many of his Studies have been absorbed into the repertoire of performing guitarists. Among the giants of South American guitar composers, Sagreras belongs to the ranks of Agustín Barrios, Abel Carlevaro, Antonio Lauro, Isaías Savio and Heitor Villa-Lobos for having contributed an indispensable body of works to the guitar repertoire.

Enquiries about the music and the life of Julio Sagreras have continued to increase. Until 1986, only scant information about his life was available. The two main sources were, Ricardo Muñoz *La Historia de la Guitarra* (1931), and Domingo Prat *Diccionario Biográfico, Bibliográfico, Histórico, Crítico de Guitarras, Guitarristas, Danzas y Cantos y Terminología* (1934). Both books include a current history of his career and praise his playing ability and output as a composer. However, they do not offer any information about his personal life or musical influence, nor do they give an accurate biography.

A more comprehensive account of Julio Sagreras' life was obtained by me with the cooperation of surviving relatives or colleagues. These ranged from personal interviews, to access to documents from archives and to music scores.

Before embarking on the life of Julio Sagreras, some comments on the cultural setting in Buenos Aires during his lifetime should be discussed, as they provide an insight into his artistic development. This city provided a fertile environment for the arts, and it particularly favoured the guitar.

Julio S. Sagreras lived during the "golden age" of the classic guitar in Buenos Aires as one of its most important figures. He devoted his time on the guitar as a player, composer and teacher, achieving stature in each role. He was an embodiment of that era in Argentinian guitar history, and the musical tastes and styles of that epoch are reflected in his musical works.

Sagreras' lifetime (1879-1942) roughly corresponded to the economic boom years in Argentina's history. Agricultural riches in cattle and wheat, along with industrial might, made the nation one of the ten most prosperous in the world at that time. Vast waves of European immigrants were attracted by Argentina's open immigration policy and bountiful resources. As the capital and economic hub of the nation, Buenos Aires benefited greatly from this wealth, and the city provided for such generous support of the arts that it was dubbed the "Paris of South America" by travellers. The high literacy rate also contributed to public support of the arts. The city became a world centre for many international artists during the twentieth century (Béhague 1980:566).

By this time, the guitar had become established as the national instrument, not only of the lower and middle classes, but also of the professional and upper classes. A newspaper account from Buenos Aires' *El País* from 1906 illustrates the interest for the guitar.

Desde que en la Casa Rosada hay actualmente un ministro guitarrístico... y tenemos jueces, legisladores, médicos, abogados y hasta sabios que se entregan con pasión a las intimidades del poético instrumento..."

(From the Pink House [presidential residence] there actually is a guitarist-minister... and we also have judges, legislators, doctors, lawyers and even wise men that give themselves with passion to the intimacies of this poetic instrument).

(*El País*, August 4, 1901).

This widespread support provided guitarists with a large audience and many students, thus enabling them to make a decent living. The guitar community became so large and supportive that it led many influential guitarists to emigrate to Buenos Aires "...at that time, Barcelona and Buenos Aires were the centres for the classical guitar in the world..." (Torre 1985:27). Sagreras' father, Gaspar Sagreras emigrated to Buenos Aires during this period, along with a considerable number of guitar players and luthiers.

It can be said that Julio Salvador Sagreras' career was set at birth. Born to two guitarists, Gaspar Sagreras and Dolores Ramírez on November 22, 1879, Sagreras grew up in a household where the guitar was an important feature of daily life. Gaspar Sagreras began to teach his son the guitar at an early age. The father based his technical training on the music of the great Dionisio Aguado, who was to be one of the major musical influences in his son's life. At the age of six, Julio featured in recitals in Porteño salon society. Because his predilection for music was evident early on, Julio Sagreras was tutored in the serious study of music. He entered the *Conservatorio Williams* at the age of twelve, studying piano and composition, becoming a disciple of Marchal, a professor of harmony. He progressed so quickly in his musical studies that he became a professor of guitar at the *Academia de Bellas Artes* at the age of twenty. At this time, the guitar was rarely taught in Conservatories.

Sagreras began his professional career in his late teens, a career which was initiated as a result of a disagreement with his father. Sagreras had shown his father a transcription for two guitars of Beethoven's *Sonata Pathétique*. His father deemed it unplayable, causing Julio to leave his parent's house with his belongings. Father and son were not reconciled until ten years later, and only when the father heard this transcription being played at one of his son's concerts.

Julio supported himself by giving concerts, teaching, and selling his compositions. Francisco Nuñez, a music publisher, patronized the young Sagreras by paying a nominal price for each composition, resulting in over 100 compositions being published by the time Julio Sagreras reached nineteen. Through his enterprise, he became an established guitarist by the age of 20. By 1905, he had left the Conservatory to form his own school, the *Academia de Guitarra*, the income from which was to sustain him through the rest of his life.

During this time, Julio Sagreras married and began to raise a family of five children. One daughter, Julia Celia Sagreras Fossa, was trained by her father as a concert guitarist. However, at the beginning of her career she gave up the guitar and entered a convent; no explanation was offered to me by her sister. Her disappointed father was not even a religious man.

It is necessary to examine Sagreras' adult career under three categories, due to his accomplishments in each area.

His role as player, composer and teacher reveals his multifaceted approach to the instrument.

## Concert Career

Julio Sagreras' concert career lasted roughly from 1900 to 1925, with intermittent performances until 1936. He performed mainly in salons and recital halls in Buenos Aires, but he also gave concerts throughout Argentina and in Montevideo. By written accounts, he was a virtuoso player and was definitely one of the leading guitarists of his time. Nevertheless, according to his daughter, Zarina Firmenich, he did not have the ambition to pursue an international concert career.

Domingo Prat praises Sagreras but also chides him for his infrequent appearances in the following statement found in his article on Sagreras from the *Diccionario*:

"La inteligencia y labor de Julio Sagreras le han valido su "Torre de Marfil," donde se cobijó con sus preciados retoños, ha podido darse el placer de cruzar los mares y pasear por la vieja Europa en muy justa recompensa. Sagreras es hoy una hermosa página viviente de la historia de la guitarra en Argentina."

(The intelligence and labour of Julio Sagreras have validated his "ivory tower" [Buenos Aires] where he nestles himself with precious fruits [referring to his music]; he could have given himself the pleasure of crossing the seas and touring old Europe with justifiable rewards. Sagreras is today a beautiful living chapter of the history of the guitar in Argentina).

(Prat 1934:278)

The following excerpts, taken from a concert review, demonstrate the acclaim Sagreras received as an artist in Buenos Aires and Montevideo and also reveal his nationalism:

"Anoche, en el concierto celebrado en el salón del Operi Italiani, se hizo muy entusiastas ovaciones al brillante guitarrista argentino, Julio S. Sagreras. Sagreras es un selecto, un exquisito, un aristócrata del talento... Para él no hay dificultades, ni de ejecución ni de interpretación. Su maestría llega a lo absoluto... Sagreras hay obtenido grandes triunfos artísticos. La alta crítica le aplaudió más de una vez. En Montevideo le dedicaron artículos muy conceptuosos (los escritores) Moncade, Blixen, Bachini, etc... Pocas veces se hace oír en público. Es un buen criollo, franco, expansivo,



enamorado del arte, pero enemigo de exhibicionismo. Nuestro aplauso al talentoso músico criollo.”  
(El Pulgarcito, Sept. 7, 1977)

(Last night in a celebrated concert in the salon of the Opera Italiani, many enthusiastic ovations were given to the brilliant Argentinian guitarist, Julio S. Sagreras. Sagreras is a selected, exquisite [player], an aristocrat of talent... For him there are no difficulties in execution nor interpretation. His mastery [of music] is absolute... Sagreras has obtained great artistic triumphs... The critics have applauded him More than once. In Montevideo they [the writers] dedicated keen articles to him, Moncade, Blixen, Bachini, etc.... Few times does he play in public. He is a good criollo, frank, worldly, in love with art but an enemy of exhibitionism. Our applause to this talented player of criollo music.) [Criollo, in this quote means “Argentine” or a “real Argentinian”.]

Julio Sagreras’ concert programmes included European and Spanish repertoire, transcriptions and original compositions based on *criollo* music. Many times he would feature guitar duos with one or other of his colleagues such as Antonio Sinópoli and Juan Alais or sometimes his daughter. His favourite concert guitar was built in 1906 by Francisco Nuñez, an Argentine maker. He supported the guitar makers of Buenos Aires instead of purchasing European instruments.

Sagreras shied away from recordings, probably, according to Firmenich, due to the lack of quality found in early phonographic recordings. Of course, the consequences of his judgement resulted in the lack of any recordings of himself for future generations to evaluate, and it restricted his fame to a regional level. However, he did make radio broadcasts in 1936, from a radio station in Buenos Aires.

### Career as a Composer

Julio Sagreras was a prolific composer. According to Ricardo Muñoz he composed over 118 works for the guitar, thirty eight known works for piano, three Zarzuelas (Spanish light operas) and an indeterminable number of tangos composed at the time of the publication of Muñoz’s book, *Historia de la Guitarra* (1931). These figures need qualification; some may be lost, or un-released by publishers, or for that matter may never have been published. There are unpublished works by Sagreras in the hands of his surviving family. Conflicting figures are quoted in the scanty biographies written during his lifetime by Prat and Muñoz, most probably due to reasons previously cited. From examining old catalogue listings, and from the description given by Zarina Firmenich of her father’s compositional fervour, we can say that Sagreras wrote a large body of guitar music. Composing was a part of his daily routine.

During the early part of his career he published a large body of guitar music through Casa Nuñez. The exact number is unknown; however it must have been significant, since Nuñez at this time supported the young Sagreras by paying him one peso for each composition (personal conversation with Firmenich 1986). Important works that have survived from this period include: *10 Sonatina-Estudios*, *Sherzo*, and *Rapsodia Sobre Motivos Criollos*. His *Sonatina-Estudios* are modelled on Aguado. *Rapsodia Sobre Motivos Criollos* is a suite of short guitar pieces utilizing *criollo* (traditional) forms including a tango.

During the 1920s, Sagreras changed to the publishing house of *Casa Romero y Fernández*. Pieces written during this time include *La Cajita de Música*, *La Güeya* (a criollo dance), and *El Colibrí*. The latter is the best known Sagreras work and is still in the contemporary concert repertoire. It is a short programmatic piece that imitates the flight of a humming bird.

Among the last pieces composed before his death are *Flor de Pasión* and *Chacarera* (a gaucho dance). The publishing house *Ricordi Americana* bought the rights to his music after his death. Sagreras also wrote tangos, most of them for one or two guitars. Among these are: *Cha ka cha*, *Don Julio*, and *El Escandaloso*. For unknown reasons they were published under the pseudonym S. Regresa (Prat 1934:278). He also composed three zarzuelas from 1900 to 1904, *El Cura Suplente*, *La Isla Norte*, and *Afilas en Bicicleta*. A leading contemporary singer, Lola Membrina sang in these productions. Membrina also happened to be one of Sagreras’ students. Prat recalls that they were a popular sensation during their time. (Prat 1934:278)

### Teaching Career

After establishing his *Academia de Guitarra* in 1905, Sagreras remained independent from the Conservatory. He sustained an average of 38 students a week throughout his career. These included amateur guitarists, as well as personalities from Buenos Aires society. He also had several successful students such as Antonio Sinópoli and Elsa Molino, who were to become recognized concert artists.

During the 1920s and into the 1930s Sagreras worked on his *Lecciones de Guitarra*, his most recognized achievement. They are a six volume progressive method of studies based on the principles of Aguado and Tárrega. They were originally intended for use by his students and any other interested party, and he certainly did not conceive that his *Lecciones de Guitarra* would become known worldwide. His family did not receive substantial royalties

until the 1960s. Since then, sales of the *Lecciones* have continue to climb.

The vast industry of this man is illustrated in Zarina Firmenich's account of her father's home life. She describes her father as a "19th century man living in the 20th century". The household was run in typical 19th century fashion, with Sagreras devoting his time to work while his wife tended the house and children. He would rise at six o'clock to begin his work of practising, composing, arranging and teaching. Zarina Firmenich remembers him writing music whilst at the dinner table, using the back of his guitar as a desk on his lap, occasionally flipping it over and playing passages. Undoubtedly, he was a very disciplined man, and his home life permitted him to devote his energies to his instrument.

Sagreras associated with many guitarists, including most of the prominent guitarists of his day: Domingo Prat, Miguel Llobet, Andrés Segovia and Emilio Pujol. He was said to have had a pleasant, worldly character. According to his daughter, he harboured no rivalries. Human nature inclines us to believe otherwise, but his daughter and son-in-law, Zarina and Victor Firmenich, recalled his definitely positive character. Towards the end of his life, Sagreras was the founder and first president of the *Asociación Guitarrística Argentina*, the largest guitar society in Buenos Aires in 1936. It published a periodical, *Revista de la Guitarra*, from 1936 to 1944, while sponsoring concerts and activities for its members. His elevation to this post demonstrates the respect he was held in by the guitar community, and the social astuteness he must have had to obtain such a post.

Sagreras continued to compose, concentrating on didactic material, until July 20, 1942, when he died after a long respiratory illness. His daughter claims that he was working until the end on various projects. Among them was a revision of Aguado's method, with modernized fingering. In his own words, as stated in the prologue of his sixth volume of the *Lecciones*:

"No creo haber dado fin a mi obra con la publicación de este libro y si Dios prolonga mi vida algunos años mas, intentaré componer una nueva serie más importante"

(I do not believe that I can consider my work finished with the publication of this volume and if God grants me a few more years, I intend to create a new series more important than the previous one).

At his funeral, the president of the Asociación Guitarrista Argentina included these words in the eulogy:

"...Pertenebió Sagreras a una generación brillante y selecta de maestros y fué uno de los hombres que han hecho honor a la guitarra argentina."

(Sagreras belonged to a brilliant and select generation of Maestros, and became one of those who brought honour to the guitar in Argentina).

(Revista de la Guitarra, 1942, No., 10:7)

## Epilogue

Sagreras' works began to spread worldwide during the 1960s. Juan Mercadal, the famous Cuban guitarist, introduced the *Lecciones* to North America and premiered his works in concerts throughout the continent during the mid-1960s. *El Colibrí* began to appear in guitar recordings by various distinguished guitarists, including Mercadal. Elsewhere in Europe, South America and Japan, guitar teachers realised the value of his progressive studies and incorporated them into guitar curricula. His popularity reached such a level that in 1979 *Ricordi Americana* presented a centennial ceremony in his honour. As related to me by Zarina Firmenich, dignitaries included such people as the President of the Japanese Classic Guitar Society, who laid a wreath on his grave.

It is hoped that the new availability, in this five volume reissue, of Sagreras' *Lecciones*, Studies original compositions and transcriptions, will shed more light on the mystery of Julio Sagreras and contribute to a better understanding of his music and a widening of the guitar repertoire.

Jaime Guiscafré, 1993

[English Translations by Jaime Guiscafré]

## Acknowledgements

The publishers are indebted to Robert Spencer who kindly lent us all but one of the original editions from which this reprint has been prepared. The early photograph of Julio Sagreras is reproduced by courtesy of Matanya Ophee. We are grateful to Melanie Plesch who located Sagreras' op.15 for this publication and to Michel Savary for the Critical Commentary.

## Critical Commentary

Here is a list of errors and suggestions for your guidance. Although it is comprehensive it cannot be claimed to be complete.

Reference are:

Page. Stave. Bar beat.

eg 2.4.5iv would refer to page 2, stave 4, bar 5, 4th beat.

### op.1 Dulces Cadenas, Mazurka de Salón

- 2.3.3ii c nat. not c# in melody
- 3.2.3ii " " " " " "
- 3.3.5ii " " " " " "
- 3.4.3i bass note "a" on open 5th string appears to be missing

### op.2 Quejas Amorosas, Vals

- 1.4.1iii slide to next bar probably on (3) not (2)
- 2.6.7iii top note in chord is g nat. 3.8.6ii d(2) 1/8 not 1/4 note

### op.3 Mis Aspiraciones, Gran Fantasía

- 1.1.1i fingering 2, 3, 1 not 3, 2,
- 1.1.1.7ii 1/8th note should be dotted
- 2.3.2iv bass is g nat.
- 2.8.1iv fingering 2, 3, 1 not 3, 2, 1
- 2.8.2i fingering 2, 3, 1 not 3, 2, 1
- 3.2.2i bass is g# not b#
- 3.2.4 string indications are 1, 2, 3, 4 not 2, 3, 4, 5
- 3.3.6iii f#(2) missing from chord (cfr. 3.1.4iii)
- 3.5.3ii 1/8 note is dotted
- 3.8.2 fingering should be 4, 2, 1, 0, 4, 1, 0, 2
- 4.1.3i d(3) should be d#
- 4.1.4i fingering should be 2 on e(4), 3 on c#(2)
- 4.6.4ii notes should be a, f, c, e not a, d, f, e
- 4.6.2i finger 3 not 2 on a(3) 5.2.1v c(3) should be c nat.

### op.5 Espontánea, Gavota

- 1.6.2iv bass is a nat.
- 2.2.4iii slur missing a-g# 2.4.1i slur missing c#-b
- 2.4.3i " " " " " " " " " "
- 2.4.3iv " " " " " " " " " "
- 2.6.1i " " " " " " " " " "
- 3.2.3iv d in upper voice is nat.
- 3.3.1ii probably f nat. not f# in upper voice
- 3.4.1 repeat sign missing; repeat for 3.7.4 starts
- 3.5.1 last 2 notes should be a, g not b, g
- 3.5.3iii d is nat.
- 3.7.3iii d is nat.
- 4.3.3iv d in upper voice is nat.
- 4.4.1ii probably f nat. in upper voice
- 4.4.4iv probably g# not g nat.

### op.6 Madrid, vals Capricho Español

- 3.7.7ii g nat. not g#
- 4.2.1i d# not d nat.
- 4.7.5i finger 4 on g(5) in chord
- 4.8.3ii d in triplet probably nat.
- 5.1.1ii " " " " " " " "
- 5.3.3ii " " " " " " " "
- 5.3.7ii " " " " " " " "
- 5.5.1i c# not nat.
- 5.8.4iii f & b tied to the same notes in the following bar
- 6.3.3ii gnat. not g#

### op.7 Venecia, Barcarola, Capricho

- 1.2.2i bass in chord is c# not a#, fingering is 4, 3, 2, 1
- 1.5.1i string indication on upper voice should be (2)
- 2.6.5iv c dotted 1/8 note
- 2.7.3iv f# dotted 1/8th note
- 3.2.2i 1/4 rest missing
- 3.2.2iii 1st chord 1/8th not 1/4 notes
- 3.3.5vi chord fingered 1, 1, 1, 2
- 3.6.1i ties one and g# from previous bar missing
- 3.7.1i 1/4 rest missing
- 4.3.3ii 2nd bass note 1/8th not 1/4 note

### op.8 Cadenciosa, Habanera

- 1.1.2i d in triplet is nat. 1.3.1i d in triplet is nat.
- 1.5.4i chord probably e#, g#, d (also following 2 chords)
- 1.7.4ii last 2 chords probably c, f#, d or maybe c, d nat. f#, d
- 2.1.2i d in triplet is nat.
- 2.2.5i d in triplet is nat. 2.5.3i finger 3 not 2 on c#
- 2.6.3i 1st chord not dotted 2.6.4i 1st chord dotted 1/4 notes
- 2.6.5i finger 4 not 2 on c# 2.6.5i rest should be dotted
- 3.6.2i d in triplet is nat.
- 3.6.2i chord dotted 1/8th note
- 3.7.3i chord dotted 1/8th note
- 3.7.3ii 1/8th note dotted
- 3.7.5i chord dotted 1/8th note
- 3.7.5i d in triplet is nat.
- 3.7.5ii 1/8th note dotted
- 3.8.2i chord dotted 1/8th note
- 3.8.2ii 1/8th note dotted

### op.10 Zamba

- 1.3.4iv c nat.

### op.14 Miradas y Sonrisas, Vals para Guitarra

- 2.2.4i bass probably e not g 2.2.5ii d# in upper voice
- 3.4.7 alternative no.1: a# on ii, a nat. on iii
- alternative no.2: f## on ii is possibly f#
- 3.7.4vi last note b not g

### op.15 Melancolía, Sonata

- 1.3.4iii 1/16th not 1/8th notes
- 1.3.6 g# in chord
- 3.2.4if a+f fingered either 3+4, or 1+2
- 3.6.4 Both a flats in bar should be a nat.

### op.16 El Inspirado, Vals para Guitarra

- 3.1.1 b tied to ist note (b) of following bar (cfr. 3.6.1i)
- 3.1.4 both chords with d# instead of d nat.

### op.18 Pensando en Ella

- 2.5.5i grace note is nat.
- 3.2.5i g not e in bass
- 3.6.1i grace note is nat.
- 3.8.5i g note in bass
- 3.8.6i g# in bass
- 3.9.7i chord probably only 4 notes, suggest remove middle d

### op.19 Tres Piezas Fáciles, María Luisa

- 2.2.6 f# on ii and iii



**op.21** **Divagando, Andante Sentimental**  
2.3.liv probably f# not f in bass  
2.5.2iv 1st chord possibly either e, f#, c or d, g#, c  
3.3.1ii last 1/16th note d nat  
3.4.2iv f, e not e, e in middle voice  
3.7.1iii bass in chord f not a (cfr. 3.6.1iii)

**op.22** **Arrullos, Vals**  
2.4.3 both d's are nat.

**op.24** **Delia, Vals Guitarra**  
3.5.1i c is #  
3.5.2ii c is #

**op.25** **Sonatina-Estudio No. 2**  
2.5.1 g# not g in accompaniment

**op.26** **Magdalena, Vals**  
2.4.6i bass c# could be b#

**op.29** **La Elegante, 2º Gavota**  
2.6.2iv d nat in upper voice  
2.7.3iii g nat. in bass  
3.4.3iii g nat. in bass 3.6.2i d# not d

**op.30** **Rimas, Vals**  
3.3.4ii g# not g nat.  
3.4.3ii b flat as in following chord

**op.33** **El Andalúz, Tango Clásico**  
3.3.2ii top note of chord c nat.  
3.3.5i 1st tied note probably e not f 3.7.4i 1st chord g#, d, f

**op.34** **La Napolitana, Tarantella**  
3.1.2iv d nat. not d# in chord  
3.1.6iv " " " " " "  
3.1.7iv e not g in bass  
3.3.4iv d nat. not d# in chord  
3.4.1iv " " " " " "

**op.36** **Reminiscencias, Nocturno**  
2.3.6ii 4 is a string no. not a finger

**op.40** **La Espiritual, Romanza sin palabras**  
3.3 key signature (f#) is missing

**op.41** **Elisa, Mazurka**  
2.5.4iii chords possibly e, f# d and d, f#, b nat. (cfr. 3.7.1iii)  
2.5.5 both chords with b nat  
3.1.4i e bass dotted 1/4  
3.1.5i 1st bass 1/2 not 1/4  
3.4.2 2nd and 3rd chords c nat.  
3.5.5 1st chord 4 notes, remove g(2) (cfr. 2.4.1i)  
3.7.1iii cfr. 2.5.4iii  
3.7.2 both chords with b nat.

**op.42** **El Melodioso, Vals**  
3.2.3i a not b in bass  
3.4.2 middle voice f nat both chords 3.6.3i bass a not c

**op.44** **Filigrana, Vals**  
3.2.3i upper voice d#  
3.4.1i a not c in bass  
3.4.6 1st note probably c#  
3.8.6i upper voice d#

**op.45** **Sonatina, Estudio No. 5**  
2.3.3ii bass g nat.  
2.4.1ii both notes probably b flat 3.3.3i 1st note in triplet  
c nat.  
3.6.2ii bass g nat.  
3.6.3ii both notes probably b flat

**op.46** **Sonatina, Estudio No. 6**  
Time signature 2/4 not 3/4  
2.1.2 3rd 1/16ths are a+e not b+e  
3.3.2ii 3rd 1/16 is a nat.  
3.4.1i 2nd b could be #

**op.47** **Sonatina, Estudio No. 7**  
2.3.1 last c in bar is nat. 2.5.3

**op.49** **La Ideal, Romanza sin palabras**  
2.2.6i a is # (cfr. 2.1.2i)  
2.3.2i a is # (cfr. 2.1.4i)  
2.4.3i grace note probably c  
2.4.3i d# in chord  
3.2.4i 1st note upper voice b not c (cfr. 3.5.5i)  
3.3.2ii a nat. in chord  
3.4.4i chord with a#, g nat. (cfr.3.7.5i)  
3.6.3ii a nat. in chord

**op.50** **La Aristocrática, Gavotta No. 3**  
2.3 key signature missing  
2.4.5i top note of chord d  
2.5.8iii last rest in bar 1/4 rest 3.1.2i d# in chord  
3.4.2ii b nat. in chord 3.4.3i b nat. in upper voice  
3.9.6ii bass g not e in chord

**op.51** **La Bailable, Mazurka**  
2.6.3ii f# not f in chord  
2.6.3 iii last note in bar f#  
3.7.6ii top note of chord probably d not c#  
3.8.5 last chord in bar with d nat.

**op.52** **El Rosarino, Vals**  
3.1.1ii b flat not c in chord (cfr.3.3.4)  
3.4.2 a not b in bass (cfr. 3.1.6)  
3.6.7 a not b in bass




## CONTENTS

<b>op.1</b>	Dulces Cadenas, Mazurka de Salón . . . . .	11	<b>op.28</b>	Sonatina, Estudio No. 3 . . . . .	86
<b>op.2</b>	Quejas Amorosas, Vals . . . . .	15	<b>op.29</b>	La Elegante, 2a Gavota . . . . .	88
<b>op.3</b>	Mis Aspiraciones, Gran Fantasía . . . . .	18	<b>op.30</b>	Rimas, Vals . . . . .	90
<b>op.5</b>	Espontánea, Gavota . . . . .	24	<b>op.31</b>	Sonatina, Estudio IV . . . . .	92
<b>op.6</b>	Madrid, Vals Capricho Español . . . . .	28	<b>op.32</b>	Anita, Vals . . . . .	94
<b>op.7</b>	Venecia, Barcarola, Capricho. . . . .	34	<b>op.33</b>	El Andaluz, Tango Clásico . . . . .	96
<b>op.8</b>	Cadenciosa, Habanera . . . . .	39	<b>op.34</b>	La Napolitana, Tarantella . . . . .	99
<b>op.10</b>	Zamba y Vidalita Oriental . . . . .	42	<b>op.36</b>	Reminiscencias, Nocturno . . . . .	102
<b>op.11</b>	4 Estilos criollos . . . . .	44	<b>op.37</b>	La Gioconda, Danza de las Horas . . . . .	105
<b>op.14</b>	Miradas y Sonrisas, Vals para Guitarra . . . . .	48	<b>op.40</b>	La Espiritual, Romanza sin palabras . . . . .	108
<b>op.15</b>	Melancolía, Sonata . . . . .	50	<b>op.41</b>	Elisa, Mazurka . . . . .	110
<b>op.16</b>	El Inspirado, Vals para Guitarra . . . . .	54	<b>op.42</b>	El Melodioso, Vals . . . . .	112
<b>op.17</b>	La Marcial, Marcha para Guitarra . . . . .	57	<b>op.44</b>	Filigrana, Vals . . . . .	114
<b>op.18</b>	Pensando en Ella . . . . .	61	<b>op.45</b>	Sonatina, Estudio No. 5 . . . . .	116
<b>op.19</b>	Tres Piezas Fáciles, (Marcha, María Luisa, Nostalgia) . . . . .	64	<b>op.46</b>	Sonatina, Estudio No. 6 . . . . .	118
<b>op.20</b>	Miniatura, Vals . . . . .	66	<b>op.47</b>	Sonatina, Estudio No. 7 . . . . .	120
<b>op.21</b>	Divagando, Andante Sentimental . . . . .	68	<b>op.48</b>	Sonatina, Estudio No. 8 . . . . .	122
<b>op.22</b>	Arrullos, Vals . . . . .	70	<b>op.49</b>	La Ideal, Romanza sin palabras . . . . .	124
<b>op.23</b>	Sonatina, Estudio No. 1 . . . . .	74	<b>op.50</b>	La Aristocrática, Gavota No. 3 . . . . .	126
<b>op.24</b>	Delia, Vals Guitarra . . . . .	76	<b>op.51</b>	La Bailable, Mazurka . . . . .	128
<b>op.25</b>	Sonatina, Estudio No. 2 . . . . .	79	<b>op.52</b>	El Rosarino, Vals . . . . .	130
<b>op.26</b>	Magdalena, Vals . . . . .	82	<b>op.53</b>	Nocturno, No. 2 de F. Chopin . . . . .	132
<b>op.27</b>	El pimpollito . . . . .	84	<b>op.56</b>	Lejos del Bien Amado!, 4º Vals Boston . . . . .	135
			<b>op.57</b>	El Porteño, Vals . . . . .	139
			<b>op.58</b>	La Original, Habanera Clásica . . . . .	142

A MI QUERIDA HERMANA  
MAGDALENA SAGRERAS DE CRONFORD

# Coleccion de piezas para Guitarra



## Dulces Cadenas

VALS

Por

# Julio S. SAGRERAS

EDICIONES  
Francisco Nuñez & C<sup>ta</sup>  
1620 - CUYO - 1628



# → Dulces Cadenas ←

A MI QUÉRIDA HERMANA  
MAGDALENA SAGRERAS DE CRONFORD

## Mazurka de salon

JULIO S. SAGRERAS.

INTROD.

MAZURKA

*con dolcezza*

*a piacere*

*Quejoso poco rit.*

*a tempo*

*a piacere*

*con mucha expresion*

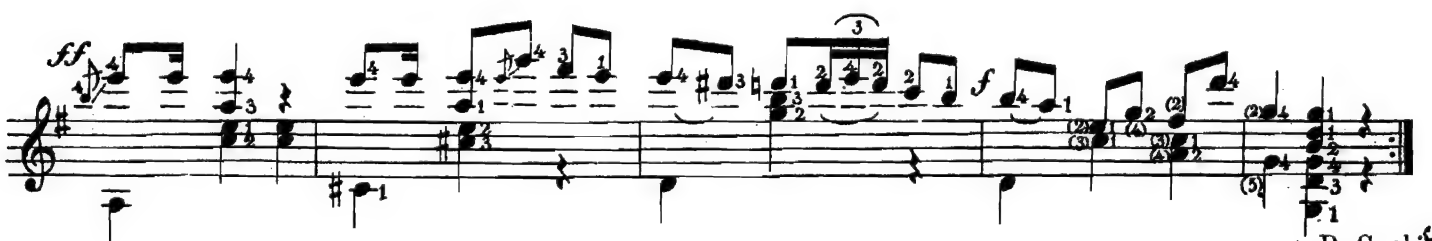
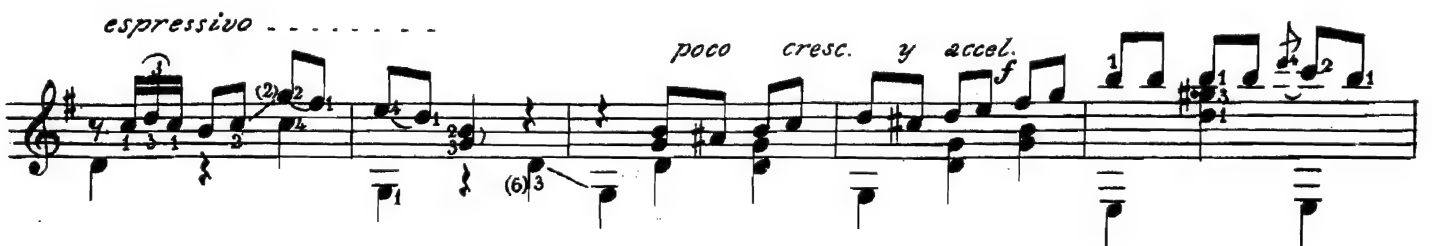
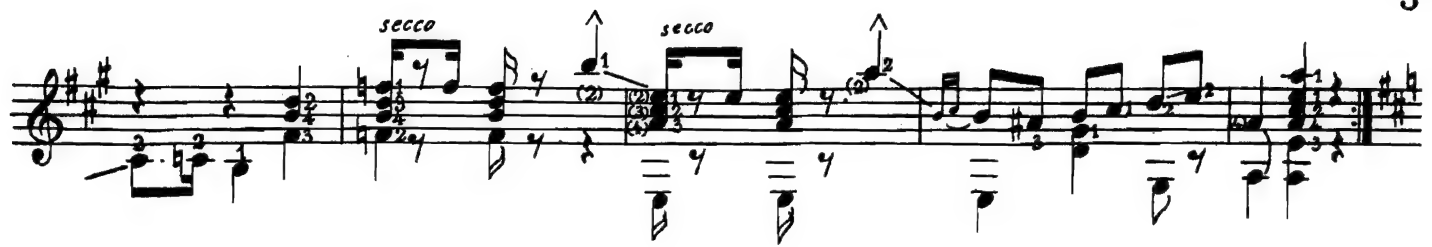
*sentimental*

*ritard.*

*a tempo*

*ff*

*FIN*



D. C. al  $\text{fin}$   
hasta el Fin

## Obras del mismo autor



Canto de Confraternidad—Hispano Argentino. . . .	(arreglo)
<del>Dulces Cadenas, mazurka de salon.</del> . . . . .	(original)
Quejas Amatorias, <i>vals.</i> . . . . .	»
Mis aspiraciones, <i>fantasia.</i> . . . . .	»
Color de rosa, <i>vals.</i> . . . . .	»
Espontánea, <i>gavota.</i> . . . . .	»
Madrid, <i>vals cap. Español.</i> . . . . .	»
Venecia, <i>Barcarola.</i> . . . . .	»
Cadenciosa, <i>habanera.</i> . . . . .	»
Ruiseñor, <i>vals.</i> . . . . .	»
Zamacueca y vidalita (oriental) . . . . .	(arreglo)
Coleccion de cuatro estilos criollos. . . . .	(original)
La berbena de la Paloma, <i>mazurka.</i> . . . . .	(arreglo)
Brisas Suaves, <i>vals.</i> . . . . .	(original)
Cármén, <i>habanera.</i> . . . . .	»



# ➤ QUEJAS AMOROSAS ➤ VALS

A MI QUERIDO PADRE

JULIO S. SAGRERAS

**INTROD.** *LARGO*

*staccato*

*ritardando*

*Lento y espressivo*

**VALS** *rit. a tempo*

*ritard.*

*a tempo*

*rit. a tempo*

*con grazia*

*accel. e cresc. ....*

*rit.*

*a tempo dolce e pianissimo*

*Lento espressivo*

*rit.*

*a tempo*

*ritard. ....*

*a tempo*

*rit. a tempo*

*rit.*

*a tempo*

*molto staccato.*

*staccato*

*staccato*



D.C. al 8.  
hasta el FIN

# MIS ASPIRACIONES

## GRAN FANTASIA

A mi querido Amigo  
JUAN PEDRO FOSSA.

JULIO S. SAGRERAS.

INTROD. *solemne*

*f* *cresc.* *ff* *rall.*

*a tempo* *con brio* *rall.* *p*

*pp* *dulce* *tr.* *soave* *tr.*

*cantando* *f* *ff*

*p* *riten.* *a tempo* *f*

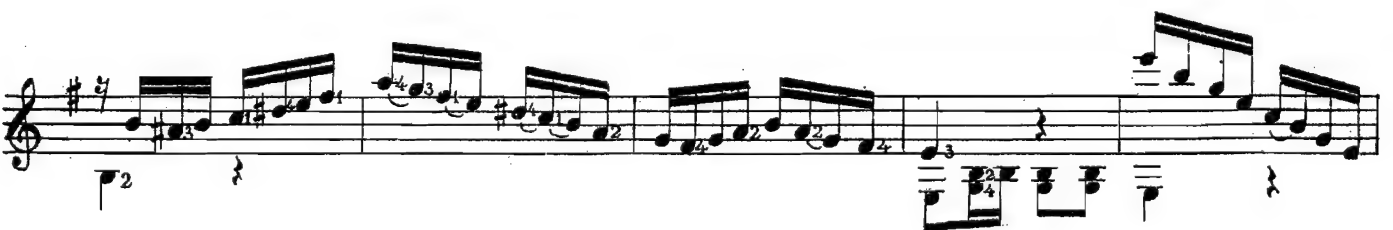
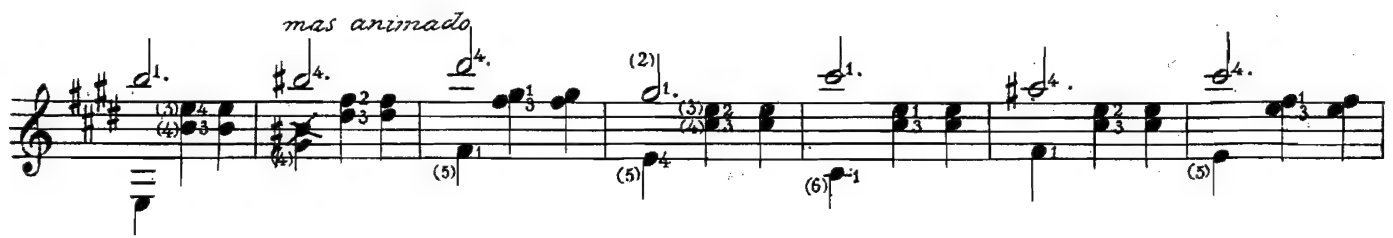
*ff*



The musical score consists of eight staves of music, primarily in treble clef with a key signature of two sharps (F# and C#). The notation includes various musical elements such as chords, arpeggios, and melodic lines.

- Staff 1:** Marked *suave*. Features a melodic line with fingerings (1, 2, 3, 4) and a (2) fingering on a later measure.
- Staff 2:** Marked *animato*. Includes a (4) fingering and a (5) fingering.
- Staff 3:** Continues the melodic development with a (6) fingering.
- Staff 4:** Features a (2) fingering.
- Staff 5:** Marked *cresc.* and *accel.*. Includes a *ff* (fortissimo) dynamic marking.
- Staff 6:** Marked *ben marcato e rit.* (well marked and ritardando). Includes a *f* (forte) dynamic marking.
- Staff 7:** Marked *rall.* (ritardando). Includes a *pp* (pianissimo) dynamic marking.
- Staff 8:** Includes the lyrics "mo - ren - do" and ends with a *pp* dynamic marking.

**TIEMPO DE VALS LENTO**  
*p con mucha expresión*



This page contains ten staves of musical notation for a guitar piece. The music is written in G major (one sharp) and 4/4 time. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, and dynamic markings like 'f' and 'a piacere'. The music is written in a style typical of 20th-century guitar music, with many slurs and fingerings indicated.

This page contains eight staves of musical notation for a piano piece. The key signature is G major (one sharp) and the time signature is 6/8. The notation is characterized by dense, rapid sixteenth-note passages in the right hand and more rhythmic, often triplet-based, patterns in the left hand. Fingerings are indicated by numbers 1-5, and articulations like slurs and accents are used throughout. The piece concludes with the instruction *mao animato*.

The staves are organized as follows:

- Staff 1: Begins with a treble clef, key signature of G major, and 6/8 time signature. It features a complex right-hand melody and a left-hand accompaniment with triplets.
- Staff 2: Continues the melodic and harmonic development with similar rhythmic intensity.
- Staff 3: Shows further progression, with a dashed line indicating a continuation of a melodic line.
- Staff 4: Maintains the rapid sixteenth-note texture in the right hand.
- Staff 5: Further development of the musical themes.
- Staff 6: Continues the piece with intricate fingerings and articulations.
- Staff 7: Includes the instruction *mao animato* (more animated) and features a dashed line for a melodic continuation.
- Staff 8: The final staff on the page, concluding the piece with a final cadence.

Musical score for a piano piece, featuring multiple staves with complex rhythmic patterns, dynamic markings, and performance instructions.

The score includes the following markings and instructions:

- Dynamic markings:** *cresc.*, *poco*, *a*, *poco*, *pp*, *ff*, *ritard.*, *e*, *morendo*, *poco*, *a*, *poco*, *pp*, *ff*.
- Performance instructions:** *y accelerando*, *a tempo*, *riten.*, *rall.*, *Maestoso*.
- Section markers:** **CODA**.
- Rehearsal marks:** (2), (3), (4), (5), (6), (7), (8), (9), (10), (11), (12), (13), (14), (15), (16), (17), (18), (19), (20), (21), (22), (23), (24), (25), (26), (27), (28), (29), (30), (31), (32), (33), (34), (35), (36), (37), (38), (39), (40), (41), (42), (43), (44), (45), (46), (47), (48), (49), (50), (51), (52), (53), (54), (55), (56), (57), (58), (59), (60), (61), (62), (63), (64), (65), (66), (67), (68), (69), (70), (71), (72), (73), (74), (75), (76), (77), (78), (79), (80), (81), (82), (83), (84), (85), (86), (87), (88), (89), (90), (91), (92), (93), (94), (95), (96), (97), (98), (99), (100).



# ⇒ ESPONTÁNEA ⇐

DEDICADA AL SEÑOR  
DON FRANCISCO NUÑEZ

## Gavota

COMO PRUEBA DE ESTIMACION Y RESPETO

Tiempo de gavota

JULIO S. SAGRERAS

Musical score for 'Espontánea' by Julio S. Sagreras, Gavota. The score is written for guitar on a single staff with a treble clef and a key signature of two sharps (F# and C#). It consists of eight lines of music. The first line starts with a treble clef and a key signature of two sharps. The second line has a key signature change to one sharp (F#). The third line has a key signature change to one sharp (F#). The fourth line has a key signature change to one sharp (F#). The fifth line has a key signature change to one sharp (F#). The sixth line has a key signature change to one sharp (F#). The seventh line has a key signature change to one sharp (F#). The eighth line has a key signature change to one sharp (F#). The score includes various musical notations such as eighth notes, sixteenth notes, triplets, and slurs. It also includes performance instructions like 'staccato', 'accel.', and 'pp'. The score is numbered with (2), (3), (4), (5), (6), (7), and (8) at various points.



Musical notation for guitar, featuring seven staves of music. The notation includes various musical notations such as treble clef, key signature (one sharp), time signature (4/4), and dynamic markings like *p*, *ff*, and *cresc.*. The music is characterized by arpeggiated chords and melodic lines with fingerings indicated by numbers in parentheses. The tempo and mood markings include *dolce e piano*, *a tempo*, *riten.*, and *sentimental*.

This page contains eight staves of musical notation. The first seven staves are written in treble clef, and the eighth staff is in bass clef. The key signature is two sharps (F# and C#). The notation includes various rhythmic values, including eighth notes, quarter notes, and rests. There are several triplet markings (indicated by a '3' over a group of notes) and some notes with accidentals (sharps and flats). The music appears to be a single melodic line with some harmonic accompaniment indicated by the bass staff.

# MADRID

VALS CAPRICHIO ESPAÑOL

A mi querido amigo ALBERTO ORTIZ

JULIO S. SAGRERAS

*con grazia*

INTROD.

*suavemente y*

*con claridad.*

*suave*

*ff*

*rall.*

*a tempo*



VALS

Tiempo de vals

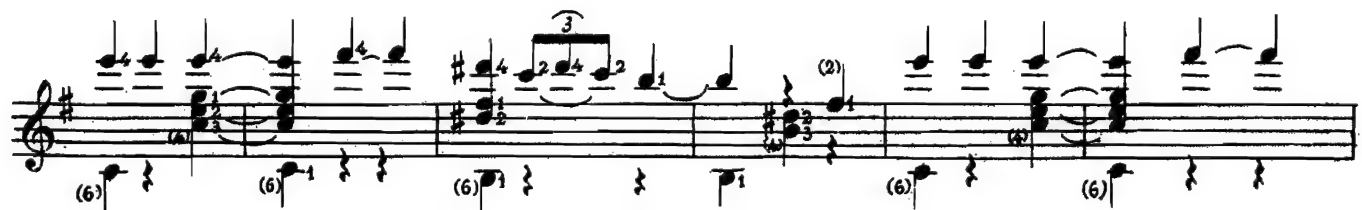
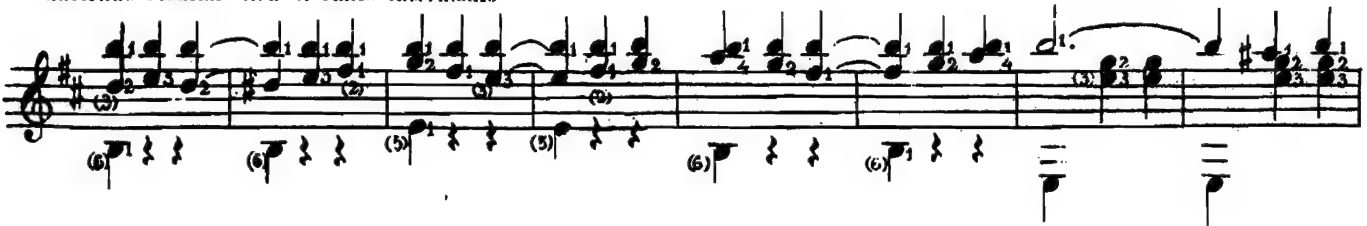
decidido

3 Tiempo y aire de jota

The musical score is written for a single melodic line in 3/8 time. It begins with a treble clef and a key signature of one sharp (F#). The first four staves contain a series of eighth and sixteenth notes, often grouped in triplets and accompanied by various ornaments (accents, mordents, etc.). The fifth staff is a repeat of the fourth. The sixth staff introduces a key change to D major (two sharps) and includes the instruction *ff* *decidido*. The seventh and eighth staves continue the melodic line with more ornaments and triplets.



haciendo resaltar bien el canto intermedio



The musical score consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is written in a clear, legible style with standard musical notation. The notation includes various musical symbols such as treble clefs, key signatures (one sharp), time signatures (4/4), and various note values (quarter, eighth, sixteenth notes). There are several triplets marked with a '3' and a slur. The music is written in a clear, legible style with standard musical notation.

A musical score for a single melodic line in treble clef, featuring a key signature of two sharps (F# and C#). The score consists of eight staves of music. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and triplets. The piece concludes with a double bar line and the word "FIN" at the bottom right.



# ~ V E N E C I A ~

A mi querido hermano político.  
SANTIAGO G. CRONFORD.

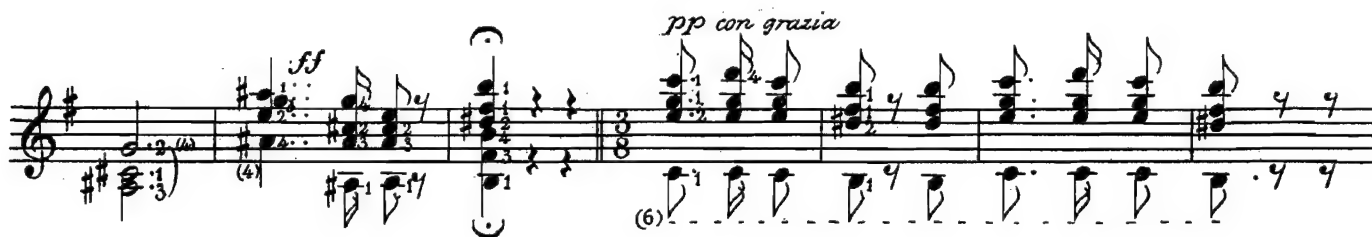
BARCAROLA - CAPRICHIO

JULIO S. SAGRERAS.

Andante Maestoso

*melancólico*

INTROD.



*Tiempo algo mas ligero que el de Barcarola*

Barcarola





piano el acompañamiento y fuerte el canto

This musical score page contains eight staves of music. The top staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The tempo/mood instruction 'piano el acompañamiento y fuerte el canto' is placed above the first staff. The score is written for voice (soprano) and piano accompaniment. The piano part is primarily in the left hand, using a bass clef, and features a variety of chords and arpeggiated figures. The voice part is in the right hand, using a treble clef, and includes melodic lines with various ornaments such as trills, grace notes, and triplets. Dynamic markings include 'ff' (fortissimo) at the beginning of the first staff and 'ff' at the start of the fourth staff. The score is divided into measures by vertical bar lines, with some measures containing repeat signs. The bottom staff ends with a double bar line and a repeat sign.

*ritard.*



*decidida* *cresc y acelerando*



*a tempo* *p* *pp*



*ff con brio*



*armonicas*



*di - mi - nuen - do e mo - ren -*



*do* *f* *p* *pp* *ff*



## Obras del mismo autor



Canto de Confraternidad—Hispano Argentino. . . . .	(arreglo)
Dulces Cadenas, <i>Mazurka de salon</i> . . . . .	(original)
Quejas Amorasas, <i>Vals</i> . . . . .	»
Mis aspiraciones, <i>Fantasia</i> . . . . .	»
Color de rosa, <i>Vals de salon</i> . . . . .	»
Espontánea, <i>Gavota</i> . . . . .	»
Madrid, <i>Vals cap. español</i> . . . . .	»
Venecia, <i>Barcarola</i> . . . . .	»
Cadenciosa, <i>Habanera</i> . . . . .	»
Ruiseñor, <i>Vals</i> . . . . .	»
Zamacueca y vidalita (oriental). . . . .	»
Coleccion de cuatro estilos criollos. . . . .	»
La verbena de la Paloma, <i>Mazurka</i> . . . . .	(arreglo)
Brisas Suaves, <i>Vals</i> . . . . .	(original)
Cármén <i>Habanera</i> . . . . .	»



# Cadenciosa

## HABANERA

A mi querida hermana JUANA

JULIO S. SAGRERAS

Tiempo de Habanera

rit. a tempo

poco cresc. - -

- a tempo Haciendo oír bien el canto intermedio

con elegancia

poco dim. - - - -

The first three staves of the musical score. Each staff features a melody with triplets and chords. The key signature consists of two sharps (F# and C#).

Haciendo oír bien el canto intermedio

The fourth, fifth, and sixth staves of the musical score. The fourth staff includes fingerings (1-4, 2-3, 3-2, 4-3, 1-4, 2-3, 3-2, 4-3). The fifth staff includes fingerings (1-4, 2-3, 3-2, 4-3, 1-4, 2-3, 3-2, 4-3). The sixth staff includes fingerings (1-4, 2-3, 3-2, 4-3, 1-4, 2-3, 3-2, 4-3) and a forte (*ff*) dynamic marking.

staccato el acompañamiento

The seventh and eighth staves of the musical score. The seventh staff includes fingerings (1-4, 2-3, 3-2, 4-3, 1-4, 2-3, 3-2, 4-3). The eighth staff includes fingerings (1-4, 2-3, 3-2, 4-3, 1-4, 2-3, 3-2, 4-3).

rit. a tempo

1<sup>a</sup>

2<sup>a</sup>

FIN

This musical score is written for a single melodic line on a treble clef staff. The key signature is G major (one sharp) and the time signature is 3/4. The piece begins with a tempo marking of 'rit. a tempo'. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests. There are several triplet markings (indicated by a '3' over a bracket) throughout the piece. The score is divided into two main sections, labeled '1<sup>a</sup>' and '2<sup>a</sup>', which are repeated. The piece concludes with a double bar line and the word 'FIN'.

# ZAMBA

A mi estimado amigo MARIANO V. FOSSA

JULIO S. SAGRERAS

**Alegre**

**Zamba**

**Fin**

D. C. desde el  $\text{f}$  hasta el Fin.

# ➤ VIDALITA ORIENTAL ➤

A mi estimado amigo MARIANO V. FOSSA

JULIO S. SAGRERAS

**Alegre**

**Vidalita**

The musical score consists of two parts: 'Alegre' and 'Vidalita'. The 'Alegre' section is written in 6/8 time and spans the first two staves. The 'Vidalita' section is written in 3/4 time and spans the remaining six staves. The score includes various musical notations such as treble clefs, key signatures (one sharp), time signatures, and dynamic markings. There are also fingerings and articulations indicated throughout the piece.

# **Cuatro estilos criollos**

## **Estilo 1.º**

A mi estimado amigo PABLO FOSSA

JULIO S. SAGRERAS



D. C. al



# Estilo 2.º

2

ALEGRE



# Estilo 3.º (DE JUSTICIA CRIOLLA)

ALEGRE

Canto

D. C. al: 3.º

# Estilo 4.º (DE LA ESQUILA)

4

ALEGRE

The musical score is written for piano and voice. The piano part consists of six staves of music, primarily using eighth and sixteenth notes with various fingerings indicated by numbers 1-4. The vocal part, labeled 'Canto', begins on the fourth staff and continues through the sixth staff, featuring a melody with some grace notes and a final cadence. The key signature has one sharp (F#), and the time signature is 3/4. The piece concludes with the instruction 'D. C. al fine'.

Canto

D. C. al fine

# MIRADAS Y SONRISAS

## VALS PARA GUITARRA

A MI QUERIDO HERMANO PEDRO.

JULIO S. SAGRERAS.

**INTRODUC.**

*Con mucha expresion.*

**VALS.**

*deciso.*

The musical score is written for guitar in treble clef with a key signature of one sharp (F#). It consists of an introduction and a waltz section. The introduction is marked 'INTRODUC.' and the waltz section is marked 'VALS.'. The tempo/mood is indicated as 'Con mucha expresion.' and 'deciso.'. The score includes various musical notations such as notes, rests, accidentals, and fingerings. There are also some performance instructions like 'Con mucha expresion.' and 'deciso.'.

*bien marcado.*

3

This musical score is for guitar and consists of ten staves. The music is written in treble clef with a key signature of one sharp (F#). The notation includes a variety of chords, scales, and melodic lines. Fingerings are indicated by numbers in parentheses: (2), (3), (4), and (5). Some measures include slurs and accents. The piece concludes with a double bar line and repeat dots at the end of the tenth staff.

# MELANCOLIA

SONATA  
PARA GUITARRA

A MI QUERIDO PADRE.

JULIO S. SAGRERAS.

Largo y sentimental.

INTRODUCCION

SONATA.

Largo y muy esapresivo. (1)

(4) El arpeggio debe tocarse piano haciendo resaltar el canto.





The musical score is written for guitar and consists of eight staves. The key signature is B-flat major (two flats). The notation includes various guitar-specific symbols:

- Natural harmonics: Indicated by 'p' and '0' at the beginning of the first staff and the fourth staff.
- Fret numbers: Indicated by numbers in parentheses (e.g., (2), (5), (6), (8)) above or below the notes.
- Fingering: Indicated by numbers 1, 2, 3, 4 above the notes.
- Slurs and ties: Used to connect notes across measures.
- Two variations: The sixth staff is divided into two parts labeled '1.' and '2.'.

The musical score consists of eight staves. The first seven staves are in 7/8 time, featuring complex melodic lines with many beamed eighth and sixteenth notes, often with slurs. Chords are indicated by vertical lines with dots. Dynamic markings such as *p* (piano) are present. The eighth staff is marked *CODA.* and changes to 2/4 time, showing a different rhythmic texture with more sustained notes and chords. The final staff continues the musical development with various chordal textures and melodic fragments.

# EL INSPIRADO

VALS PARA GUITARRA.

*A mi estimado amigo y distinguido colega  
D. JUAN VALLER.*

*JULIO S. SAGRERAS.*

VALS.

Fin.

This page contains ten staves of musical notation, likely for a piano piece. The music is written in G major (one sharp) and 3/4 time. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, notes, rests, and dynamic markings like 'p' and 'f'. The music is arranged in a single system, with each staff containing a line of music. The notation is complex, featuring many beamed notes and rests, suggesting a fast or intricate piece. The page is numbered '2' in the top right corner.

This musical score is for guitar, spanning ten staves. The key signature is D major (two sharps). The notation includes a variety of chords, primarily triads and dyads, often with grace notes. Melodic lines are interspersed throughout, with some featuring slurs and ties. A first and second ending are marked with '1.' and '2.' above the staves. The piece concludes with the instruction 'D.C. al § hasta el Fin.' at the bottom right.



*Al afamado guitarrista*  
*D. Juan Alais*

# LA MARCIAL

## MARCHA

Para

## GUITARRA

Por el

MAESTRO

*Julio S. SAGreras*

Aditado

Por

*F. NUNEZ y Cia*

Cuyo 1628

B. A. S.

*Propiedad del Editor*

Op. 17

# La Marcial

## MARCHA

Al afamado guitarrista

D. JUAN ALAIS

GUIARRA

JULIO S. SAGRERAS

*Introd.*

*Marcha*

The musical score consists of eight staves of music. The key signature is G major (one sharp). The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingering numbers (1-5) are indicated throughout the piece. The piece concludes with a key signature change to A major (two sharps) in the final staff.

1. 2.

2.

(2)

(2) (3) (4) (3)

(5)

(5)

(5)

# PENSANDO EN ELLA.

VALS.

A mi querido amigo JUAN PEDRO FOSSA.

JULIO S. SAGRERAS.

**GUIARRA.**

The score is written for guitar in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It consists of eight staves of music. The first staff begins with a 3/4 time signature and a key signature of two sharps. The music features various guitar techniques including triplets, slurs, and fingerings. The piece concludes with a "Fin." marking on the seventh staff, followed by a final cadence on the eighth staff.

This page contains ten staves of musical notation, likely for guitar, in the key of G major (one sharp). The notation includes various chords, scales, and fingerings, with some sections marked with first and second endings.

The first staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of chords and scales, with fingerings indicated by numbers 1 through 5. A first ending is marked with a bracket and the number 1, followed by a second ending marked with a bracket and the number 2.

The second staff continues the musical sequence, featuring more chords and scales. It includes a first ending marked with a bracket and the number 1, followed by a second ending marked with a bracket and the number 2.

The third staff continues the musical sequence, featuring more chords and scales. It includes a first ending marked with a bracket and the number 1, followed by a second ending marked with a bracket and the number 2.

The fourth staff continues the musical sequence, featuring more chords and scales. It includes a first ending marked with a bracket and the number 1, followed by a second ending marked with a bracket and the number 2.

The fifth staff continues the musical sequence, featuring more chords and scales. It includes a first ending marked with a bracket and the number 1, followed by a second ending marked with a bracket and the number 2.

The sixth staff continues the musical sequence, featuring more chords and scales. It includes a first ending marked with a bracket and the number 1, followed by a second ending marked with a bracket and the number 2.

The seventh staff continues the musical sequence, featuring more chords and scales. It includes a first ending marked with a bracket and the number 1, followed by a second ending marked with a bracket and the number 2.

The eighth staff continues the musical sequence, featuring more chords and scales. It includes a first ending marked with a bracket and the number 1, followed by a second ending marked with a bracket and the number 2.

The ninth staff continues the musical sequence, featuring more chords and scales. It includes a first ending marked with a bracket and the number 1, followed by a second ending marked with a bracket and the number 2.

The tenth staff continues the musical sequence, featuring more chords and scales. It includes a first ending marked with a bracket and the number 1, followed by a second ending marked with a bracket and the number 2.



This page contains ten staves of musical notation for guitar, written in G major (one sharp). The notation includes various chords, arpeggios, and melodic lines with fingerings and breath marks. The piece concludes with "D.C. hasta le Fin."

Staff 1: Melodic line with fingerings 4, 1, 4, 1, 4, 1, 3, 1, 4. Chords include G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, 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D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E361, F#361, G361, A361, B361, C362, D362, E362,

# Tres Piezas Fáciles

## MARCHA

A mi querida hermana

MARIA LUISA

GUITARRA

JULIO S. SAGRERAS

Fin

1. 2.

D. C. del §  
hasta el Fin

## Maria Luisa

Mazurka

Tiempo de  
Mazurka

*Fin*

*D. C. desde el  $\text{S}$  hasta el Fin*

## Nostalgia

( Petite Melodie )

*Fin*

*D. C. desde el  $\text{S}$  hasta el Fin*

# MINIATURA

## VALS.

A MI QUERIDA HERMANA DOLORES.

JULIO S. SAGRERAS.

GUITARRA.

The guitar score is written on a single staff in treble clef, key of D major (two sharps), and 3/4 time. It consists of six lines of music. The first line starts with a 7-measure rest, followed by a 4-measure phrase with a (2) repeat sign. The second line has a 9-measure rest, followed by a 4-measure phrase with a (2) repeat sign. The third line has a 1-measure rest, followed by a 4-measure phrase with a (2) repeat sign. The fourth line has a 1-measure rest, followed by a 4-measure phrase with a (2) repeat sign. The fifth line has a 1-measure rest, followed by a 4-measure phrase with a (2) repeat sign. The sixth line has a 1-measure rest, followed by a 4-measure phrase with a (2) repeat sign. The score includes various musical notations such as rests, notes, chords, and repeat signs.

This page contains ten staves of musical notation, likely for guitar, in the key of D major (two sharps). The notation includes various chords, scales, and technical markings:

- Staff 1:** Starts with a (6) on the first string. Includes a (2) above a slur and a (2) above a dashed line.
- Staff 2:** Includes a (5) and a (4) below the staff.
- Staff 3:** Includes a (5) and a (5) below the staff.
- Staff 4:** Includes a (3) above a slur, a (3) above a dashed line, and a (6) below the staff.
- Staff 5:** Includes a (4) below the staff and a (4) below the staff.
- Staff 6:** Includes a (2) above a slur, a (3) above a slur, and a (4) below the staff.
- Staff 7:** Includes a (4) below the staff and a (4) below the staff.
- Staff 8:** Includes a (2) above a slur, a (3) above a slur, and a (4) below the staff.
- Staff 9:** Includes a (2) above a slur, a (2) above a slur, and a (2) above a slur.
- Staff 10:** Includes a (5) below the staff, a (5) below the staff, a (5) below the staff, a (4) below the staff, a (3) below the staff, a (4) below the staff, and a (4) below the staff.

# DIVAGANDO

ANDANTE SENTIMENTAL

GUITARRA

A mi hermana política  
VICENTA B. DE SAGRERAS

JULIO S. SAGRERAS

*Introd.*

The guitar score for "Divagando" consists of an introduction and a main melody section. The introduction is marked "Introd." and the main melody is marked "Melodia". The score is written for guitar in treble clef with a key signature of one sharp (F#). It includes various musical notations such as chords, arpeggios, and fingerings. Fingerings are indicated by numbers in parentheses: (2), (4), (5), (6), (3), (4), (5), (2), (3), (4), (5). There are also slurs and ties used throughout the piece.

This page contains seven staves of musical notation, likely for guitar, featuring various fingerings and techniques. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature. Fingerings are indicated by numbers in parentheses: (2), (3), (4), and (5). Techniques such as triplets (marked with a '3' and a slur) and sixteenth-note runs (marked with a '6' and a slur) are present. The music is written in a style that suggests a specific guitar technique, possibly a fingerstyle or a specific picking pattern. The notation includes various note values, rests, and accidentals (sharps and naturals). The page is numbered '3' in the top right corner.



# ARRULLOS

VALS

*Al eximio guitarrista*

**GUITARRA**

Dn. Carlos García Tolsa

**JULIO S. SAGRERAS**

The musical score for 'ARRULLOS' is a waltz in F# major, 3/4 time. It is written for guitar and features a variety of technical challenges, including triplets, slurs, and specific fingerings. The score is organized into eight staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is characterized by its melodic and rhythmic complexity, typical of Sagreras's style. The score includes numerous fingerings and articulation marks to guide the performer. The piece concludes with a final chord on the eighth staff.

2

The image displays a page of musical notation for a piano piece, consisting of eight staves of music. The key signature is G major (one sharp). The notation includes various musical symbols such as notes, rests, accidentals, and fingerings. The piece is marked with a '2' in the top right corner. The notation is written in a style that suggests it is a transcription or a simplified version of a more complex score, with many notes beamed together and some fingerings indicated by numbers in parentheses. The staves are connected by a single line, and the music is written in a continuous flow across the page.

3

The musical score consists of eight staves of music in G major (one sharp). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Fingerings are indicated by numbers 1-5, and articulation is shown with slurs and accents.

Staff 1: Treble clef, G major. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). Fingerings: (2) for B4, C5, B4, A4, G4; (4) for F#4, E4, D4. A dashed line connects the (2) and (4) fingerings.

Staff 2: Treble clef, G major. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). Fingerings: (3) for B4, C5, B4, A4, G4; (4) for F#4, E4, D4. A dashed line connects the (3) and (4) fingerings.

Staff 3: Treble clef, G major. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). Fingerings: (3) for B4, C5, B4, A4, G4; (4) for F#4, E4, D4. A dashed line connects the (3) and (4) fingerings.

Staff 4: Treble clef, G major. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). Fingerings: (3) for B4, C5, B4, A4, G4; (4) for F#4, E4, D4. A dashed line connects the (3) and (4) fingerings.

Staff 5: Treble clef, G major. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). Fingerings: (3) for B4, C5, B4, A4, G4; (4) for F#4, E4, D4. A dashed line connects the (3) and (4) fingerings.

Staff 6: Treble clef, G major. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). Fingerings: (3) for B4, C5, B4, A4, G4; (4) for F#4, E4, D4. A dashed line connects the (3) and (4) fingerings.

Staff 7: Treble clef, G major. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). Fingerings: (3) for B4, C5, B4, A4, G4; (4) for F#4, E4, D4. A dashed line connects the (3) and (4) fingerings.

Staff 8: Treble clef, G major. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). Fingerings: (3) for B4, C5, B4, A4, G4; (4) for F#4, E4, D4. A dashed line connects the (3) and (4) fingerings.

This page contains eight staves of musical notation, likely for guitar, in the key of G major (one sharp, F#). The notation includes various guitar-specific techniques and articulation marks:

- Staff 1:** Features a complex melodic line with many slurs and accents. Fingering numbers (1-5) and fret numbers (1-4) are indicated above the notes. A circled '2' is at the beginning, and a circled '4' is at the end.
- Staff 2:** Continues the melodic line with slurs and accents. Fingering numbers (1-5) and fret numbers (1-4) are indicated.
- Staff 3:** Similar to the previous staves, with slurs and accents. Fingering numbers (1-5) and fret numbers (1-4) are indicated.
- Staff 4:** Continues the melodic line with slurs and accents. Fingering numbers (1-5) and fret numbers (1-4) are indicated.
- Staff 5:** Features a more rhythmic pattern with slurs and accents. Fingering numbers (1-5) and fret numbers (1-4) are indicated.
- Staff 6:** Continues the melodic line with slurs and accents. Fingering numbers (1-5) and fret numbers (1-4) are indicated.
- Staff 7:** Similar to the previous staves, with slurs and accents. Fingering numbers (1-5) and fret numbers (1-4) are indicated.
- Staff 8:** Continues the melodic line with slurs and accents. Fingering numbers (1-5) and fret numbers (1-4) are indicated.

# SONATINA

## ESTUDIO N° I.

A mi querido hermano PEDRO.

JULIO S. SAGRERAS.

**GUIARRA.**

The musical score is written for guitar (GUIARRA) and consists of six staves of music. The key signature is one sharp (F#) and the time signature is 2/4. The music features various guitar techniques including arpeggios, triplets, and fingerings indicated by numbers 1-4. The score is dedicated to 'mi querido hermano PEDRO'.

*Nota:* En todo lo que permita la buena ejecucion de este estudio el canto cuando haya arpeggio debe tocarse con el dedo anular.

This page contains ten staves of musical notation for guitar, written in G major (one sharp). The notation includes various guitar-specific techniques such as slurs, ties, and fingerings, along with fret numbers and string numbers. The music is written in a single system across ten staves.

The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single system across ten staves. The notation includes various guitar-specific techniques such as slurs, ties, and fingerings, along with fret numbers and string numbers. The music is written in a single system across ten staves.

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# DE L I A

VALS

A mi muy estimado amigo

GUIARRA

ANTONIO VALLER

JULIO S. SAGRERAS

The musical score is written for guitar in 3/4 time and the key of D major (two sharps). It consists of seven staves of music. The notation includes various guitar-specific techniques and fingerings:

- Staff 1:** Features a triplet of eighth notes (2), followed by a half note, and another triplet (2). The bass line consists of quarter notes.
- Staff 2:** Includes a triplet of eighth notes (2), a triplet of sixteenth notes (3), and a half note (2). The bass line has a sixteenth-note triplet (6) and quarter notes.
- Staff 3:** Contains a half note (2), a quarter note (2), and a half note (2). The bass line has quarter notes and rests.
- Staff 4:** Shows a quarter note (4), a triplet of eighth notes (2), and a half note (2). The bass line has eighth-note triplets (5) and quarter notes.
- Staff 5:** Features a half note (4), a quarter note (2), and a half note (2). The bass line has eighth-note triplets and quarter notes.
- Staff 6:** Includes a half note, a quarter note, and a half note. The bass line has quarter notes and rests.
- Staff 7:** Contains a half note, a quarter note, and a half note. The bass line has quarter notes and rests. The piece ends with a double sharp sign (##).



The image displays a page of musical notation, likely for a piano or organ, featuring nine staves of music. The key signature is two sharps (F# and C#), and the time signature is not explicitly shown but appears to be 4/4. The notation includes various note values, rests, and fingerings. The first staff has a '2' above the final measure. The sixth staff has a '(2)' above a measure and a '(4)' below a measure. The seventh staff has '(2)' above measures 2, 4, and 6, and '(6)' below measures 5 and 6. The eighth staff has '(2)' above measures 2, 4, and 6.



*mi estimado amigo y colega*  
*Tancredo Vadell*

# SONATINA

ESTUDIO N.º 2.

Para

GUITARRA

Por el

*Francisco Sagreras*

MAESTRO

JOSÉ S. SAGRERAS

Aditado

Por

R. NUÑEZ y C<sup>ía</sup>

Cuyo 1628

B<sup>s</sup>. A<sup>s</sup>.

*Propiedad del Editor*

*Op. 25*

# Sonatina-Estudio N.º 2

A mi estimado amigo y colega  
TANCREDO VADELL

GUITARRA

JULIO S. SAGRERAS

The musical score is written for guitar in 2/4 time, key of D major. It consists of eight staves of music. The notation includes treble clef, key signature of two sharps (F# and C#), and a 2/4 time signature. Fingerings are indicated by numbers 1-4. Some notes are marked with 'p' for piano. The score includes various guitar techniques such as triplets, slurs, and fingerings. The score ends with a double bar line and a key signature change to D major (F# and C#).

This page contains ten staves of musical notation, likely for a guitar or piano. The key signature is D major (two sharps). The notation includes various rhythmic values, accidentals, and fingerings. The first staff shows a series of eighth and sixteenth notes with slurs. The second staff includes a circled '6' and various fingerings. The third staff has a circled '3' and '2' with a dashed line. The fourth staff features a circled '4' and a brace. The fifth staff has a circled '4' and a brace. The sixth staff includes a circled '1' and a brace. The seventh staff has a circled '1' and a brace. The eighth staff has a circled '3' and '2' with a dashed line. The ninth staff has a circled '2' and '3' with a dashed line. The tenth staff has a circled '5' and a brace.

# MAGDALENA

VALS

*A mi querido hermano político*

GUITARRA

Santiago G. Cronford

JULIO S. SAGRERAS

The guitar score for 'MAGDALENA' is presented in seven staves. The key signature is two sharps (F# and C#), and the time signature is 3/4. The notation includes various guitar-specific symbols such as natural harmonics (indicated by 'n'), fret numbers (e.g., 1, 2, 3, 4, 5), and fingerings (e.g., 1, 2, 3, 4). The music features a mix of eighth, quarter, and half notes, along with chords and arpeggios. The piece concludes with a final chord on the seventh staff.



## armónicos octavados

The musical score consists of eight staves, each with a treble clef and a key signature of one sharp (F#). The first four staves are harmonic exercises, with notes and fingerings indicated above the staff. The last four staves are more complex, featuring sixteenth-note patterns, slurs, and various fingering techniques (2, 3, 4, 5, 6).

Staff 1: Notes with fingerings 12, 14, 14, 15, 16, 16, 17, 14, 12, 14.

Staff 2: Notes with fingerings 13, 12, 14, 13, 16, 14, 13, 12, 12, 14, 15, 14, 15.

Staff 3: Notes with fingerings 12, 14, 14, 15, 16, 16, 17, 14, 12, 14.

Staff 4: Notes with fingerings 13, 12, 14, 13, 16, 14, 13, 12, 12, 15, 14, 15.

Staff 5: Complex sixteenth-note patterns with slurs and fingerings (4), (3), (2), (2), (6), (4), (5).

Staff 6: Complex sixteenth-note patterns with slurs and fingerings (2), (4), (3), (2), (2).

Staff 7: Complex sixteenth-note patterns with slurs and fingerings (4), (3), (2), (4), (3), (2), (4), (3), (2).

Staff 8: Complex sixteenth-note patterns with slurs and fingerings (2), (2), (5), (5), (5), (4), (6).



# EL PIMPOLLITO

## VALS.

A mi estimado amigo RUPERTO GALAN.

JULIO S. SAGRERAS.

GUITARRA.

The score is written for guitar on a single staff in treble clef, key of D major (two sharps), and 3/4 time. It consists of 10 lines of music. The notation includes various guitar-specific techniques such as triplets, slurs, and fingering numbers (1-4). The piece features a mix of eighth, sixteenth, and quarter notes, with some measures containing chords. The score is marked with 'GUITARRA.' at the beginning. The key signature has two sharps (F# and C#). The time signature is 3/4. The piece is a waltz, indicated by the title 'VALS.' and the 3/4 time signature. The score is attributed to Julio S. Sagreras and is dedicated to his friend Ruperto Galan. The page number 2 is in the top left corner. The page number -84- is at the bottom center.

This image displays a page of musical notation for a piano piece. The music is written on ten staves, each beginning with a treble clef and a key signature of one sharp (F#), indicating G major. The time signature is 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' and 'f'. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation is arranged in a single system, with the staves connected by a brace on the left. The music concludes with a double bar line and repeat dots at the end of the tenth staff.

# SONATINA - Estudio Núm. 3

GUIARRA

*Al aventajado amateur y estimado amigo*

**DOMINGO MACHADO**

**JULIO S. SAGRERAS**

The musical score is written for guitar and consists of seven staves. The key signature is G major (one sharp) and the time signature is 2/4. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. There are also some trills and slurs. The piece ends with a final double bar line on the seventh staff.

This page contains eight staves of musical notation. The notation is written in treble clef with a key signature of three sharps (F#, C#, G#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Slurs are used to group notes across measures. There are also rests and some notes marked with an 'x'. The notation is dense and complex, typical of a technical or advanced musical score. The page is numbered '3' in the top right corner.

# «LA ELEGANTE»

2ª GAVOTTA

GUITARRA

*A mi estimado amigo FLORINDO DIAZ**JULIO S. SAGRERAS*

The musical score is written for guitar and consists of eight staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music features a mix of eighth and sixteenth notes, often beamed together, and includes various guitar techniques such as trills (tr.), arpeggios (arm. arn.), and a final 'Fin' marking. The score is dedicated to Florindo Diaz by Julio S. Sagreras.

arm. 12 arm. 12

arm. 12 arm. 12

3

D. C. desde el  $\&$  hasta el Fin

# RIMAS

VALS

*A mi estimado amigo y discípulo*

Sr. Carlos Avellaneda

GUIARRA

JULIO S. SAGRERAS

2

2

Fin



3

The musical score consists of eight staves of music, each containing a treble clef and a key signature of two sharps (D major). The notation includes various chords, arpeggios, and melodic lines. Fingerings are indicated by numbers in parentheses. A measure number '3' is located in the top right corner of the first staff.

Staff 1: Features a series of chords and arpeggios. Fingerings (2), (3), (2), (2), (2), (2), (2) are indicated. A measure number '3' is in the top right corner.

Staff 2: Continues the sequence with chords and arpeggios. Fingering (2) is indicated.

Staff 3: Continues the sequence with chords and arpeggios.

Staff 4: Continues the sequence with chords and arpeggios.

Staff 5: Continues the sequence with chords and arpeggios. Fingering (2) is indicated.

Staff 6: Continues the sequence with chords and arpeggios. Fingering (2) is indicated.

Staff 7: Continues the sequence with chords and arpeggios.

Staff 8: Continues the sequence with chords and arpeggios.

# SONATINA

## ESTUDIO IV.

A mi estimado amigo RUPERTO GALAN.

JULIO S. SAGRERAS.

ALLEGRO.

GUITARRA.

This page contains seven staves of musical notation. The key signature is three sharps (F#, C#, G#), and the time signature is 7/8. The notation includes various rhythmic patterns, slurs, and dynamic markings. The first six staves feature a complex rhythmic pattern with many eighth and sixteenth notes, often grouped in beams. The seventh staff features a more melodic line with slurs and a final cadence.

# ANITA

VALS

*A mi distinguido amigo*

GUITARRA

*Teniente Coronel D. ROMIRIO T. VALDEZ**JULIO S. SAGRERAS*

The musical score is written for guitar in treble clef, with a key signature of two sharps (F# and C#) and a 3/4 time signature. The piece consists of nine staves of music. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The score is arranged in a single system, with the melody and accompaniment clearly delineated by the staff lines and note placement.



# EL ANDALÚZ

TANGO CLÁSICO PARA GUITARRA

A mi estimado amigo D. MIGUEL VADELL.

JULIO S. SAGRERAS.

GUITARRA.

The musical score is written for guitar in 2/4 time. It consists of seven staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is characterized by intricate fingerings and rhythmic patterns. The score includes several triplets, slurs, and specific fingering instructions (e.g., (2), (3), (4), (5)). The piece concludes with a final cadence and a double bar line. The overall style is that of a classical guitar composition, likely from the early 20th century.





A mi distinguido amigo  
D. RAIMUNDO ROSS-

# LA NAPOLITANA

## TARANTELLA

Para

GUITARRA

Por el

*Franco S. Sagreras* MAESTRO

JULIO S. SAGERAS

Aditado

Por

R. NUÑEZ & C<sup>ia</sup>

Cuyo 1628

B. A. S.

# LA NAPOLITANA

## TARANTELA PARA GUITARRA.

A mi distinguido amigo  
**D. RAIMUNDO ROSSI.**

**JULIO S. SAGRERAS.**

*BRILLANTE.*

The musical score is written for guitar and consists of six staves. The key signature is G major (three sharps: F#, C#, G#) and the time signature is 6/8. The first staff is marked *BRILLANTE.* The music is written in a style typical of early 20th-century guitar music, featuring a mix of chords and single notes. The piece is dedicated to D. Raimundo Rossi and composed by Julio S. Sagreras.

This page contains eight staves of musical notation for guitar, written in A major (three sharps). The notation includes various chords, arpeggios, and melodic lines. The second staff is marked "arpegg." and the eighth staff is marked "a".

Staff 1: Melodic line with eighth and sixteenth notes, and a bass line with dotted half notes.

Staff 2: Melodic line with eighth and sixteenth notes, and a bass line with dotted half notes. Marked "arpegg.".

Staff 3: Melodic line with eighth and sixteenth notes, and a bass line with dotted half notes.

Staff 4: Melodic line with eighth and sixteenth notes, and a bass line with dotted half notes.

Staff 5: Melodic line with eighth and sixteenth notes, and a bass line with dotted half notes.

Staff 6: Melodic line with eighth and sixteenth notes, and a bass line with dotted half notes.

Staff 7: Melodic line with eighth and sixteenth notes, and a bass line with dotted half notes.

Staff 8: Melodic line with eighth and sixteenth notes, and a bass line with dotted half notes. Marked "a".

This page contains eight staves of musical notation, likely for guitar. The notation is written in a single system, with each staff containing a series of notes and chords. The music is written in a key signature of one sharp (F#) and a 4/4 time signature. The notation includes various chords, scales, and melodic lines, with some staves showing complex rhythmic patterns and accidentals. The first staff begins with a treble clef and a key signature of one sharp. The subsequent staves continue the musical piece, with some staves showing complex rhythmic patterns and accidentals. The notation is written in a single system, with each staff containing a series of notes and chords. The music is written in a key signature of one sharp (F#) and a 4/4 time signature. The notation includes various chords, scales, and melodic lines, with some staves showing complex rhythmic patterns and accidentals.

# REMINISCENCIAS

## NOCTURNO

A mi querido amigo **SALVADOR FORNIELES.**

**JULIO S. SAGRERAS**

**Andte maestoso.**

**GUITARRA.**

The musical score is written for guitar and consists of eight staves. The key signature is G major (one sharp, F#) and the time signature is 2/4. The tempo is marked 'Andte maestoso'. The score includes various musical notations such as triplets (indicated by a '3' over a bracket), arpeggios (indicated by a wavy line), and fingerings (indicated by numbers in parentheses). The piece begins with a treble clef and a key signature of one sharp. The notation includes many chords and single notes, with some measures containing multiple beamed notes. The score ends with a final chord on the eighth staff.

This page of musical notation consists of nine staves, each containing complex rhythmic patterns. The notation is written in treble clef with a key signature of one sharp (F#). The music features a variety of rhythmic values, including eighth, sixteenth, and thirty-second notes, as well as rests. Several measures contain triplets, indicated by a '3' over a bracket. There are also measures with sixteenth-note runs and sixteenth-note chords. The notation includes various musical symbols such as treble clefs, key signatures, and dynamic markings like 'p' and 'f'. The page is numbered '3' in the top right corner.



# LA GIOCONDA

Danza de las horas

Para

QUITTARRA

Por el

MAESTRO

JULIO S. SAGreras

Editado  
Por

R. NUÑEZ & C<sup>ia</sup>

Cuyo 1628

B<sup>s</sup>. A<sup>s</sup>.

Propiedad del Editor

Op 37.



# LA GIOCONDA

DANZA DE LAS HORAS  
ARREGLADA PARA GUITARRA

POR  
JULIO S. SACRERAS.

rit. . . . . a tempo.

arm. arm.

F. 909. N.

7 7

(9) (4)

(5)

(4)

(5)

(4)

arrit. arrit.

F. 909. N.

The image displays a page of musical notation, likely for a piano piece, consisting of ten staves. The key signature is G major, indicated by one sharp (F#). The notation is complex, featuring various rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line on the tenth staff.

F. 909. N.

# LA ESPIRITUAL

ROMANZA SIN PALABRAS  
PARA GUITARRA.

*Al distinguido aficionado*  
D<sup>r</sup> MARTIN RUIZ MORENO.

JULIO S. SAGRERAS.

2<sup>a</sup>

F. 908.N.

A page of musical notation for a piano piece, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p.' (piano). The piece concludes with a 'CODA.' section. The music is written in a single melodic line on a grand staff, with a key signature of one sharp (F#) and a time signature of 7/8. The notation is dense, with many beamed notes and rests. The piece ends with a coda section marked 'CODA.' and a final cadence.

**F. 908. N.**

# ELISA

MAZURKA PARA GUITARRA.

*Al distinguido aficionado*  
Don ANTONIO BACHINI.

*por*  
JULIO S. SAGRERAS.

The musical score is written for guitar on a single staff in treble clef. It consists of six lines of music. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as eighth notes, sixteenth notes, and chords. There are several dynamic markings, including 'p.' (piano) and 'f.' (forte). The piece concludes with a double bar line and a key signature change to one flat (F).

F.940.N

The musical score consists of nine staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff continues with the same key signature. The third staff introduces a key signature change to one flat (Bb). The fourth staff continues with the one flat key signature. The fifth staff introduces a key signature change to two flats (Bb and Eb). The sixth staff continues with the two flats key signature. The seventh staff continues with the two flats key signature. The eighth staff continues with the two flats key signature. The ninth staff concludes the piece with a double bar line. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, and complex rhythmic patterns including triplets and sixteenth notes.

F.940.N.



# EL MELODIOSO

VALS PARA GUITARRA,

A mi querido sobrino JULIO CRONFORD.

JULIO S. SAGRERAS.

The musical score is written for guitar in treble clef, key of D major (two sharps), and 3/4 time. It begins with a C-clef and a key signature of two sharps. The first measure is marked with a percentage symbol (%). The score consists of nine staves of music. The melody is primarily composed of half notes and quarter notes, often beamed together in groups of four. The accompaniment features a steady pattern of eighth notes, frequently beamed in groups of four. The piece concludes with a double bar line and the word "Fin." written above the final staff.

F. 949. N.

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# FILIGRANA

## VALS PARA GUITARRA

A mi discípula. *Sta* MARIANA C. JONES.

JULIO S. SAGRERAS.

The musical score is written for guitar in treble clef, key of D major (two sharps), and 3/4 time. It consists of six staves of music. The first staff begins with a repeat sign. The melody is primarily composed of eighth and sixteenth notes, often beamed together. The accompaniment consists of chords and single notes, mostly on the lower strings. The third staff features a prominent sixteenth-note arpeggiated figure. The fifth staff includes a double bar line and the word 'Fin' above it. The piece concludes with a final chord on the sixth staff.

F. 948 N.

This musical score is for guitar, spanning ten staves. The key signature is G major (one sharp) for the first nine staves and D minor (two flats) for the tenth. The notation includes various musical symbols such as treble clefs, time signatures, notes, rests, and bar lines. The music features a mix of single-note lines and chords, with some staves showing more complex rhythmic patterns and melodic lines. The final staff concludes with a double bar line and a key signature change to D minor.

*D.C. al %  
hasta el Fin.*

**SONATINA****ESTUDIO Nº 5.****PARA GUITARRA.**

*A mi estimado amigo y colega*  
**D. JUAN VALIER.**

**JULIO S. SAGRERAS.****ANDANTE MOSSO.**

The musical score is written for guitar in 2/4 time. It consists of six staves of music. The tempo is marked 'ANDANTE MOSSO'. The key signature has one sharp (F#), indicating D major or B minor. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several fingerings indicated by numbers 1-4 and 7. The score is written in a single system, with the music flowing across the six staves.

This page contains ten staves of musical notation. The notation is written in a single system across ten staves. The first staff begins with a treble clef and a 7/8 time signature. The second staff continues with a 7/8 time signature. The third staff features a 3/4 time signature and includes triplets. The fourth staff returns to a 7/8 time signature. The fifth staff continues with a 7/8 time signature. The sixth staff features a 3/4 time signature. The seventh staff returns to a 7/8 time signature. The eighth staff continues with a 7/8 time signature. The ninth staff features a 3/4 time signature. The tenth staff returns to a 7/8 time signature. The music is written in a single system across ten staves.

# SONATINA

## ESTUDIO Nº 6.

PARA GUITARRA.

A mi querido hermano PEDRO.

JULIO S. SAGRERAS

Andante cómodo.

*Nota.* Téngase cuidado en la ejecución de este estudio, de que la última nota de cada grupo, que es la que resulta del ligado, suene tan fuerte como las otras tres.

F.943.N.



The musical score is written for a piano. It consists of eight staves. The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The music is characterized by a complex, flowing melody with many slurs and ties, and a bass line with chords and single notes. The piece ends with a double bar line and a repeat sign.

F. 943. N

**SONATINA****ESTUDIO Nº7.***PARA GUITARRA.**A mi estimado amigo EMILIO BÒ.**JULIO S. SAGRERAS.*

*ADAGIO.*

The musical score is written for guitar and consists of seven staves. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'ADAGIO'. The notation includes various guitar-specific techniques such as slurs, ties, and fingerings (indicated by numbers 1-4). The piece is dedicated to Emilio Bò by Julio S. Sagreras.

F.914, N,

[illegible]

# SONATINA

## ESTUDIO N° 8.

PARA GUITARRA.

*A mi estimado Amigo y colega*  
**TANCREDO VADELL.**

**JULIO S. SAGRERAS.**

The musical score is written for guitar and consists of seven staves. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The music features a series of eighth-note triplets in the right hand, with corresponding chords in the left hand. The notation includes various musical symbols such as beams, slurs, and dynamic markings like 'p' (piano). The piece concludes with a double bar line on the seventh staff.

Fin.

The musical score consists of ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style that suggests a 19th-century manuscript. The notation includes various note values, rests, and dynamic markings. There are several triplets indicated by a '3' and a slur. The piece concludes with a double bar line and the word 'Fin.'.

P. 924. N.

D.C.al. §  
hasta el Fin.

# LA IDEAL

ROMANZA SIN PALABRAS  
n.º 2.

A MI QUERIDO PADRE.

JULIO S. SAGRERAS

GUITARRA

*ritardando e forte - - a tempo*

*dolce e ritard.*

*crescendo y muy marcado*

*leggiere.*

*Hágase oír claramente los dos cantos.*

*risoluto.*

*a tempo.*



[illegible]



# LA ARISTOCRÁTICA

## GAVOTTA N.º 3.

a mi estimada amiga  
*La Sora; D<sup>a</sup> LUCRECIA FOSSA de ORTIZ.*

Por  
*JULIO S. SAGRERAS.*

GUITARRA

F 925. N

The musical score is written on ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of a series of chords and melodic lines. The second staff continues the piece with similar notation. The third staff introduces a new section with a key signature change to one flat (Bb). The fourth staff continues this section. The fifth staff features a first ending marked '1.' and a second ending marked '2.'. The sixth staff continues the piece. The seventh staff features a key signature change to one sharp (F#). The eighth staff continues this section. The ninth staff continues the piece. The tenth staff concludes the piece with a final chord.

F. 925. N.

# LA BAILABLE

MAZURKA PARA GUITARRA.

A mi querida amigita *ISIDORA FOSSA*.

*JULIO S. SAGRERAS.*

The musical score is written for guitar on a single staff in 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The piece is marked with a 'C' time signature. The notation includes various musical symbols such as eighth notes, sixteenth notes, and chords. The score is divided into six systems. The first system starts with a 'C' time signature. The third system ends with a double bar line and the word 'FIN.' written above it. The fourth system begins with a '7' time signature. The score concludes with a final chord and a double bar line.

F. 922. N.

arm. 42

arm. 42

D.C. al  $\text{Fine}$  hasta el Fin

W. 922.N.

# EL ROSARINO

—+\*+—  
VALS PARA GUITARRA

A mi estimado Amigo JOSÉ A. PARERA.

JULIO S. SAGRERAS.

The musical score is written for guitar in 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The first staff contains the initial melody and accompaniment. The second and third staves continue the piece with various rhythmic patterns and chords. The fourth staff features a more complex melodic line with many beamed eighth notes. The fifth and sixth staves show a change in the melodic contour, with some descending runs. The seventh staff concludes the piece with a repeat sign and two endings: a first ending that loops back to an earlier section, and a second ending that provides a final resolution. The score is densely written with many chords and melodic lines.

F. 920. N.

This musical score, titled "F. 920 N.", is written for a single melodic line on a grand staff (treble and bass clefs). The key signature is one sharp (F#), indicating G major, and the time signature is 3/4. The piece consists of ten staves of music. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. A repeat sign with first and second endings is present on the fifth staff. The score concludes with a double bar line and repeat dots.

F. 920 N.

# NOCTURNO

Nº 2. DE F. CHOPIN.

Transcripciön para Guitarra

Al distinguido aficionado D. PEDRO SICOURET.

Por JULIO S. SAGRERAS.

Andante (♩ = 132)

*poco ritard.*

*a tempo.*

*poco rallentando.*

*a tempo.*

*tr*

*3*

F. 916. N.



Musical score for a piece in A major (three sharps). The score consists of nine staves of music. The first staff begins with a treble clef and a key signature of three sharps. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The second staff includes a fermata over a measure. The third staff has a trill (tr) marked above a note. The fourth staff features a triplet (3) over a group of notes. The fifth staff is marked *pp* (pianissimo). The sixth staff continues the complex rhythmic patterns. The seventh staff has a fermata over a measure. The eighth staff is marked *cresc.* (crescendo). The ninth staff is marked *dim.* (diminuendo), *rallentando e smorzando.* (rallentando and smorzando), *pp* (pianissimo), *morendo.* (morendo), and *ppp* (pianississimo). The piece concludes with a double bar line.

*pp*  
*cresc.*  
*dim.*  
*rallentando e smorzando.*  
*pp* *morendo.* *ppp*

F. 916. N.

Gerardo Metalloza  
(Op. 37)

Lejos del bien

amado

4to  
Voz

transcrito para

Guitarra

por

Julio S. Sagreras

Edición Stefani

Propiedad del Editor

N. 2201.

# ¡Lejos del Bien Amado!

## 4° VALS BOSTON

GERARDO METALLO

Transcripto para Guitarra  
por JULIO SAGRERAS

GUITARRA

The score is written for guitar in 3/4 time. It consists of nine staves of music. The key signature has one sharp (F#). The notation includes various guitar-specific techniques such as triplets, slurs, and fingering numbers (1-5) in parentheses. The piece features a mix of eighth and sixteenth notes, often beamed together. There are repeat signs with first and second endings at the end of the piece. The first ending leads back to an earlier section, and the second ending concludes the piece.

(Es propiedad)

The musical score consists of seven staves of music, primarily in treble clef. The notation includes various chords, scales, and technical markings:

- Staff 1:** Features a series of chords and a short ascending scale.
- Staff 2:** Continues the chordal texture with some scale-like passages.
- Staff 3:** Includes several triplet markings (indicated by a '3' in a circle) over eighth notes.
- Staff 4:** Similar to Staff 3, with triplet markings and chordal accompaniment.
- Staff 5:** Further development of the triplet patterns and chordal structure.
- Staff 6:** Contains a repeat sign with first and second endings. The first ending is marked with a '(2)' and the second with a '(6)'. It includes a sequence of notes with fingering numbers (1, 2, 3, 4).
- Staff 7:** The final staff on the page, featuring a complex sequence of notes with various fingering numbers (1, 2, 3, 4) and a final chord.

This page of musical notation is for a guitar piece, likely a study or exercise, written in G major (one sharp). It consists of ten staves of music. The notation includes various chords, scales, and fingerings, with some measures marked with circled numbers (2), (4), (6), (5), and (6). The music is written in a style that suggests it is a technical exercise, possibly a scale or arpeggio study, given the repetitive nature of the chords and the inclusion of fingerings (1-4) and breath marks (z). The key signature is G major, indicated by a single sharp (F#) on the first line. The notation is in a standard staff format, with a treble clef and a key signature of one sharp. The music is written in a style that suggests it is a technical exercise, possibly a scale or arpeggio study, given the repetitive nature of the chords and the inclusion of fingerings (1-4) and breath marks (z). The key signature is G major, indicated by a single sharp (F#) on the first line. The notation is in a standard staff format, with a treble clef and a key signature of one sharp.

The musical score consists of nine staves. The first four staves contain the main body of the piece, featuring complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. The fifth staff is marked "CODA." and begins with a 3/4 time signature. The subsequent staves continue the musical development, including several triplet markings (indicated by a "3" over a group of notes). The final staff concludes with a "FINE." marking and a large, ornate final chord or cadence.



A mi querido amigo  
ALFREDO ORTIZ.

# EL PORTENO

Wals

Para

GUITTARRA

Por el

*Francisco* MAESTRO

JULIO S. SACERAS

Adifado

Por

R. NUÑEZ y Cia

Cuyo 1628

B. A. S.

Op 57.

Propiedad del Editor



# EL PORTEÑO

VALS PARA GUITARRA.

A mi querido amiguito ALFREDO ORTIZ.

JULIO S. SAGRERAS

The musical score is written for guitar in 3/4 time. It features a key signature of one sharp (F#). The melody is written on the upper staff of each system, and the guitar accompaniment is written on the lower staff. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line on the sixth staff.

F. 917. N.

The musical score is written on eight staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is primarily composed of quarter and eighth notes, often beamed together. Chordal accompaniment is provided by the lower staves, with notes placed below the staff lines. A triplet of eighth notes is indicated on the third staff with a circled '3'. The score ends with a double bar line on the eighth staff.

F. 947. N.

# LA ORIGINAL

## HABANERA CLÁSICA

PARA GUITARRA.



*Dedicada*  
al inteligente aficionado  
*Doctor D. SERVANDO GALLEGOS.*

Por  
*JULIO S. SAGRERAS.*

**ENTRADA.**

**HABANERA.**

F. 926. N

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3

3

F. 926. N.



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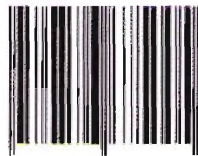
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